

Compositionen

für



Flöte

von

ADOLF TERSCHAK.

- | | | | |
|----------|-------------------------------|--|----------------------|
| Op. 23. | Le Babillard. | Etude-Caprice pour Flûte avec Piano. <i>F</i> | <i>M. M.</i>
2 50 |
| Op. 29. | Salut à l'Hongrie. | Fantaisie mélancolique pour Flûte avec Orchestre. | |
| | | Flûte principale | 1 — |
| | | Parties d'Orchestre | net 4 50 |
| | | [V. I, II, Va. à 25 Pf., Vc. et B. 50 Pf. net.] | |
| | | Avec Piano | 2 50 |
| Op. 138. | Murillo. | Allegro de Concert pour Flûte avec Orchestre. | |
| | | Flûte principale | 1 — |
| | | Parties d'Orchestre | net 7 50 |
| | | [V. I, II, Va., Vc., B. à 60 Pf. net.] | |
| | | Avec Piano | 3 — |
| Op. 139. | Le Papillon en Voyage. | Etude-Caprice pour Flûte avec Piano ou Orchestre. | |
| | | Avec Piano | 3 — |
| | | (Orchesterstimmen in Abschrift.) | |
| Op. 140. | Hommage à Venise. | Rhapsodie italienne pour Flûte avec Piano | 3 — |
| Op. 141. | Mordio. | Grand Air italien (original) pour Flûte avec Piano | 3 — |
| Op. 143. | Die Jahreszeiten. | 4 Salonstücke für Flöte und Pianoforte. | |
| | | I. Frühling | 2 50 |
| | | II. Sommer | 2 50 |
| | | III. Herbst | 2 50 |
| | | IV. Winter | 2 50 |

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Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

(K. K. Ö. g. M.)

New York, G. Schirmer.

SOMMER.

A. Terschak Op. 143 No. 2.

FLAUTO.

Andante.

p

Sianoforte.

Andante

p

p *accelerando*

Allegro.

Allegro.

pp



This musical score page, numbered 5, contains four systems of music. Each system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) at the bottom. The key signature is B-flat major (two flats). The first system shows a melody in the treble staff with eighth-note patterns, while the piano accompaniment features chords in the right hand and a bass line in the left hand. The second system introduces a piano (p) dynamic in the right hand and a pianissimo (pp) dynamic in the left hand. The third system continues the melodic and harmonic development. The fourth system concludes with a final melodic flourish in the treble staff and sustained chords in the piano accompaniment, marked with pp dynamics.

First system of a musical score. It consists of a single grand staff (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat). The right hand plays a series of eighth-note chords, while the left hand provides a harmonic accompaniment with some longer notes. A piano (*p*) dynamic marking is present in the first measure.

Second system of the musical score. It continues the grand staff. The right hand features a melodic line with a *lento* marking. The left hand has a more active accompaniment. A *rubato* marking is placed over the middle of the system. The system concludes with a *p* dynamic marking and a *lento* tempo indication.

Third system of the musical score. The right hand has a melodic line with a *Andante.* tempo marking. The left hand features a more active accompaniment. A *p* dynamic marking is present. The system concludes with a *Andante.* tempo marking and a *Q. a.* (Quasi ad libitum) marking.

Fourth system of the musical score. The right hand has a melodic line with a *Andante.* tempo marking. The left hand features a more active accompaniment. A *p* dynamic marking is present. The system concludes with a *Andante.* tempo marking and a *Q. a.* (Quasi ad libitum) marking.

This musical score is for a piano and voice piece, page 7. It consists of four systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system has a *dim.* marking under the vocal line. The second system has *dim.* markings under both the vocal and piano lines. The third system has a *rite.* marking under the vocal line. The fourth system has a *rite.* marking under the piano line. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

dim.

dim.

rite.

rite.

Moderato.

Moderato.

f

pp

f

Allegro.

Allegro.

pp

pp

pp

pp

pp



First system of musical notation. The top staff features a melodic line with trills and slurs, marked with *cresc.* and *f*. The bottom staff features a piano accompaniment with chords and slurs, marked with *cresc.*



Second system of musical notation. The top staff continues the melodic line, marked with *dim.*. The bottom staff features a piano accompaniment with chords and slurs, marked with *f* and *dim*.



Third system of musical notation. The top staff features a melodic line with trills and slurs, marked with *p*. The bottom staff features a piano accompaniment with chords and slurs, marked with *p* and *pp*.



Fourth system of musical notation. The top staff features a melodic line with trills and slurs, marked with *p*. The bottom staff features a piano accompaniment with chords and slurs, marked with *pp*.

Meno mosso.

Meno mosso.

pp

tempo

rubato

p

tempo

rubato

tempo

rubato

a tempo.

rit.

tempo

rit.

p

lento

lento

riten. *p* *a tempo*

rit. *p* *a tempo*

rubato

rubato

Allegro assai.*Tempo I.*

First system of musical notation. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a melodic line starting with a piano (*p*) dynamic. The lower staff begins with a bass clef and contains a supporting line, also starting with a piano (*p*) dynamic. The system concludes with a double bar line.

Second system of musical notation. The upper staff continues the melodic line with various ornaments and slurs. The lower staff continues the supporting line, featuring a piano (*pp*) dynamic marking. The system concludes with a double bar line.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the supporting line, featuring a piano (*pp*) dynamic marking. The system concludes with a double bar line.

Fourth system of musical notation. The upper staff continues the melodic line with various ornaments and slurs. The lower staff continues the supporting line, featuring a piano (*pp*) dynamic marking. The system concludes with a double bar line.



First system of musical notation. The top staff (treble clef) begins with a *cresc.* marking and reaches a *f* (forte) dynamic. The bottom staff (bass clef) also begins with a *cresc.* marking and reaches a *f* dynamic. The key signature has two flats (B-flat and E-flat).



Second system of musical notation. The top staff continues with a melodic line. The bottom staff (bass clef) has a *p* (piano) dynamic marking. The key signature has two flats.



Third system of musical notation. The top staff features a long, flowing melodic line. The bottom staff (bass clef) has a *pp* (pianissimo) dynamic marking. The key signature has two flats.



Fourth system of musical notation. The top staff ends with a *pp* dynamic marking. The bottom staff (bass clef) also ends with a *pp* dynamic marking. The key signature has two flats.

Musik für Blasinstrumente.

1. Für Flöte.

a. Mit Orchester.

Terschak, A.

- Op. 29. Salut à l'Hongrie. *A* 4
Fantaisie mélancolique. 1,—
Orchesterstimmen. 4,50
[V. I, II, Va., je 25 Pf.,
Vc. u. B. 50 Pf. netto.]
Op. 188. Murillo. Allegro de
Concert. 1,—
Solostimme 1,—
Orchesterstimmen. 7,50
[V. I, II, Va., Vc., B. je
60 Pf. netto.]

b. Nonette, Octette, Quintette für Flöte etc.

Gouvy, Th.

- Op. 71. Ottetto pour Flûte,
Hautbois, 2 Clarinettes, 2 Cors
et 2 Bassons. *Es* 4,—
Partitur 8,50
Stimmen 8,50

Lachner, Franz.

- Op. 156. Octett für Flöte, Hohoe,
2 Clarinetten, 2 Fagotte, 2
Hörner. *B* 5,—
Partitur 9,50
Stimmen 9,50

Onslow, G.

- Op. 81. Quintetto pour Flûte,
Hautbois, Clarinette, Cor et
Basson. *F* 5,—

Reinecke, C.

- Op. 216. Octett für Flöte,
Hohoe, 2 Clarinetten, 2 Hörner
und 2 Fagotte. 6,—
Partitur netto 12,—
Stimmen netto 12,—

Rheinberger, J.

- Op. 139. Nonett für Flöte,
Hohoe, Clarinette, Fagott,
Horn, Violine, Viola, Violon-
cell und Bass. 12,—
Partitur netto 15,—
Stimmen netto 15,—

c. Mit Pianoforte.

Chopin, Fr.

- 3 Mazurken aus Op. 6 und 7.
[Barge] 1,50
Op. 9 No. 2. Nocturne [Barge] 1,—

David, F.

- Op. 80. Stücke aus der „Bun-
ten Reihe“ [Barge]. 2,—
Heft I. Erinnerung. — Ma-
zurka. 2,—
Heft II. Tanz. — Gondellied. — Taran-
tella. 2,—
Heft III. In russischer Weise. — Capric-
cio. — Serenade. 2,—

Gade, Niels W.

- 4 Stücke aus den „Aquarellen“,
Op. 19 [Barge] 2,—
Elegie. — Scherzo. — Canzo-
nette. — Novellette.

Gade, Niels W.

- Andante und Scherzo aus der
4. Symphonie, Op. 20 [Barge] 2,50

Gouvy, Th.

- Schwedischer Tanz aus dem
Octett für Blasinstrumente,
Op. 71 [Barge] 2,—

Hiller, F.

- Op. 97. Zur Guitarre. Im-
promptu [Barge] 1,—

Knhlau, Fr.

- Op. 57. 3 grands Solos. 3,—
No. 1. *F* 3,—
No. 2. *Am* 3,—
No. 3. *G* 3,—
Op. 110. 3 Duos brillants. 3,50
No. 1. *B* 3,50
No. 2. *Em* 3,50
No. 3. *D* 3,50

Moscheles, I.

- Op. 79. Sonate concertante 4,50
Op. 82b. 4 Divertissements 3,—

Raff, J.

- Op. 85 No. 3. Cavatina [Barge] 1,50
Op. 85 No. 6. Tarantella [Barge] 2,—

Terschak, A.

- Op. 23. Le Babillard. Etude-
Caprice 2,50
Op. 29. Salut à l'Hongrie. Fan-
tasiae mélancolique 2,50
Op. 188. Murillo. Allegro de
Concert 3,—
Op. 139. Le Papillon en Vo-
yage. Etude-Caprice 3,—
Op. 140. Hommage à Venise.
Rhapsodie italienne 3,—
Op. 141. Mordio. Grand Air
italien 3,—
Op. 143. Die Jahreszeiten.
4 Salonstücke. 2,50
No. 1. Frühling 2,50
No. 2. Sommer 2,50
No. 3. Herbst 2,50
No. 4. Winter 2,50

Vivaldi, A.

- Op. 10 No. 3. Concert. *D*.
[Waldersee] 2,50

d. Für Flöte allein.

Fürstenau, A. B.

- Op. 71. 6 Thèmes favoris
variés. 1,50
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Liv. II (No. 4—6) 1,50

Kuhlau, Fr.

- Op. 57. 3 grands Solos 4,—

2. Für Hoboe.

a. Mit Orchester.

Luft, J. H.

- Op. 3. Variations. Scènes suisse. *C*.
Solostimme —,75
Orchesterstimmen. 4,—
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

Luft, J. H.

- Op. 5. Concertino brillant. *B*. *A* 4
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Orchesterstimmen. 5,25
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Solostimme 1,—
Orchesterstimmen. 4,50
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50 Pf. netto.]

b. Mit Pianoforte.

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- Op. 2. Introduction et Varia-
tions sur le Thème „Là ci
darem la mano“ 2,50

Hofmann, R.

- Op. 81. 4 Stücke. 1,50
No. 1. Notturmo 1,50
No. 2. Lied ohne Worte 1,50
No. 3. Romanze 1,50
No. 4. Scherzo 1,50

Luft, H.

- Op. 5. Concertino brillant. *B*. 3,—
Op. 10. Variations brillantes
sur un Thème des „Hugue-
nots“. 2,50
Op. 14. Concertino. *C*. 3,50
Op. 20. Nocturne 2,50

c. Mit Orgel.

Rheinberger, J.

- Rhapsodie 2,—

3. Für Clarinette.

a. Mit Orchester.

Wagner, G.

- Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes. —,75
Solostimme 4,—
Orchesterstimmen. 4,—
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50 Pf. netto.]

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Draeseke, F.

- Op. 38. Sonate. *B* 7,50

Gade, Niels W.

- Op. 43. Phantasiestücke 3,75

Kücken, Fr.

- Op. 112. 3 Stücke. 1,—
No. 1. Caprice-Etude 1,—
No. 2. Romanze 1,—
No. 3. Andantino und
Scherzo 2,—

Mikull, C.

- Op. 22. Serenade. *As* 3,—

Rheinberger, J.

- Op. 105. Sonate 6,—

Wagner, G.

- Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes 2,25

Winding, A.

- Op. 19. 3 Phantasiestücke 5,—

4. Für Fagott.

David, F.

- Op. 12. Concertino. *B*.
Solostimme —,50
Orchesterstimmen. 4,75
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]
Mit Pianoforte 2,—

5. Für Horn.

a. Mit Orchester.

Eisner, C.

- Op. 10. Scene und Arie. *F*.
Solostimme —,75
Orchesterstimmen. 3,75
[V. I 50 Pf., V. II, Va.,
Vc., B. je 25 Pf. netto.]

Reinecke, C.

- Op. 112. Notturmo. 2,50
Partitur netto —,50
Solostimme —,50
Orchesterstimmen. netto 2,50
[V. I, II, Va., Vc., B. je
25 Pf. netto.]

b. Für Hornquartett.

Horn, A.

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lied) 1,50

c. Mit Pianoforte.

Draeseke, F.

- Op. 31. Adagio 2,—
Op. 32. Romanze 2,—

Eisner, C.

- Op. 10. Scene und Arie. *F*. 2,—

Moscheles, I.

- Op. 63. Introduction et Ron-
deau écossais concertants. 3,—
Op. 138. Feuillet d'Album de
Rossini 3,—

Raff, J.

- Op. 85 No. 3. Cavatina [Gum-
bert] 1,50

Reinecke, C.

- Op. 112. Notturmo 1,50

Rheinberger, J.

- Op. 178. Sonate. *Es* 5,—

Schumann, R.

- Op. 70. Adagio und Allegro 2,50

6. Für Posaune.

David, F.

- Op. 4. Concertino. *Es*.
Solostimme —,50
Orchesterstimmen. netto 6,—
[V. I, II, Va. je 50 Pf., Vc.
u. B. 75 Pf. netto.]

Leipzig, Fr. Kistner.

(K. K. Oesterr. goldene Medaille.)